

STUDIO LIGHT

A MAGAZINE OF INFORMATION
FOR THE PROFESSION



PUBLISHED BY THE
EASTMAN KODAK COMPANY
ROCHESTER NEW YORK

NOVEMBER 1920



There's a Seed Plate for every photographic need.

The Seed 30 combines extreme speed with the finest qualities of the ideal portrait plate.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.

For those special gifts
sell enlargements on

ARTURA
CARBON
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Eastman Kodak Company,
Rochester, N. Y.

All Dealers'.



PORTRAIT FILM NEGATIVE, ARTURA PRINT

By Bachrach Studios



STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE

THE ARTURA BULLETIN

ESTABLISHED 1901

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No. 9

WHAT FILM QUALITY MEANS

Film quality is a thing apart—a distinctive quality that can not be compared with former standards, all of which have been based on emulsions upon a glass support.

Plates are good, we admit. We make them and have made them for forty years—but we do not admit that plates are, or ever can be, as good as Films.

And in this we are not alone. We have often made the statement that the man who has given Film a fair trial will never go back to plates. He won't because he prefers Film quality.

Much of the quality of Film is due to its freedom from halation—the greater brilliancy of the result when halation is eliminated and in many cases a result that could not be obtained were a plate used. In fact, we think the greatest appeal to most photographers is this absence of ha-

lation—ordinary halation and insidious halation.

By the last we mean halation that exists without the commonly marked indications. Photograph a window and, on a plate negative, the halation will be marked. Photograph a large white spot on a dark background and the result will be the same. But divide the large white spot into thousands of small white spots and surround them with various tones and the halation, while there about each of the white spots, will not be so marked.

It *will* be there, however, and will have a very material influence in killing the brilliancy of the result secured in the plate negative. A film negative of the same subject will show a very material increase in the brilliancy with which the subject is reproduced.

You may say that you do not encounter such subjects—but you do. So long as women insist on wearing white gowns and mothers

will dress their children in white bibs and tuckers and frocks, just so long will you encounter this insidious form of halation in your plate negatives.

But you *don't* get it in Film—not to any appreciable extent—nor can you overcome it by using non-halation plates. A non-halation plate helps, we will admit, but our illustrations show very plainly to what extent a non-halation plate helps and also to what a greater extent halation is eliminated in a Film negative.

Least of all have we a desire to deceive ourselves on the merits of Film, so we have safeguarded our tests of Film quality by making sure of the relative speeds of the plates and Film used in making the tests.

A strip of black paper containing a series of openings was placed in front of a light and beneath this was placed a graded strip. A negative was then made on an ordinary plate, the exposure being one that would reproduce the graded strip. A second negative was made on a non-halation plate, the exposure being one that would give the same densities in the graded strip. The third negative was made on Portrait Film, the exposure being relatively the same as the other two.

The prints from the negatives were made to give the same densities in each of the graded strips, no attention whatever be-

ing given to the remainder of the negative. A glance at the illustrations will show the fairness of the test, the darker portions of the graded strip being practically the same in each instance.

It will be seen, however, that the graded strip has been reproduced better by the Portrait Film negative. This is due to Film latitude which permits it to produce a longer scale of gradation.

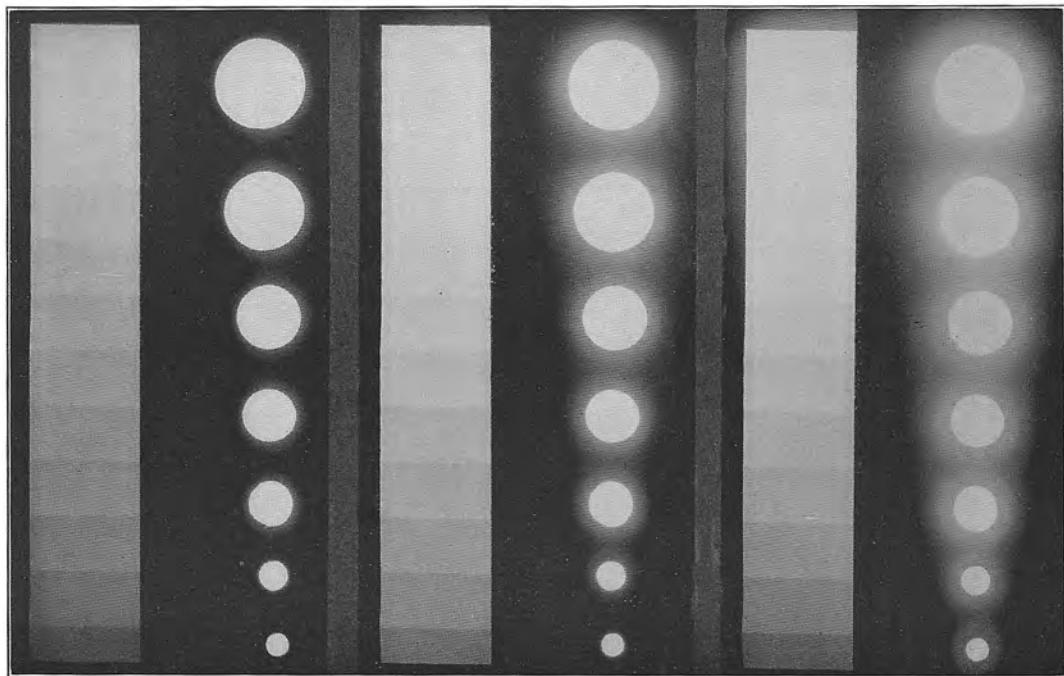
But of greatest importance is the marked advantage of Film over the non-halation plate, which is so clearly shown in the illustrations.

One who has not had the practical, convincing proof of Film quality may say:—"But why do you use such an extreme example in your test?" The answer is very simple.

If there is halation in the largest white spot in our illustration there will be a proportional amount of halation in the smallest white spot in the subject you photograph. It will not be plainly seen as in our illustration but the result of such halation will be seen in the general effect of the resulting picture.

The plate user will say to the Film user:—"How do you get such fine detail in your white draperies? I don't get it in mine." There is your answer.

You are accustomed to speak of any white spot in a picture as a highlight. If there is any per-



PORTRAIT FILM

NON HALATION PLATE

SINGLE COATED PLATE

ceptible detail in that light spot in the original and you do not reproduce it in your negative with a fairly correct exposure it is because halation has destroyed the detail.

Detail in white material, for example, is only seen when there are lights and shadows. If halation from minute lights destroys equally minute shadows you do not see the actual halation but you do see the results of it in loss of detail.

But it is not only in white draperies that detail should be retained. There is always a highlight within a highlight in the negative made on Portrait Film. This applies to the reproduction of flesh tones as well as light draperies.

Film quality is a thing apart—a quality that is being appreciated more and more every day. It is enabling thousands of successful photographers to be more successful because it is broadening the scope of their work. It is enabling them to succeed when they attempt things that have seemed almost impossible. And it is only by breaking away from traditions and doing the things that are different that we progress, become more and more efficient and gain a deserved recognition for our ability.



ELON

We make it—we know it's right.

HOW TO BUILD A SKYLIGHT

The many inquiries which we continue to receive in regard to skylight construction lead us to believe that a reprint in simplified form of articles on this subject which appeared in *STUDIO LIGHT* some years ago will be of interest to our readers.

Reduced to the simplest form a Skylight is only an opening on the sky side of any structure through which the light shines. An open coal hole in the sidewalk is a skylight, but would not afford much illumination for photographic purposes. The purpose of this article is to explain the proper size and position of a photographer's skylight for different sized rooms so as to obtain the correct volume and direction of light. It is immaterial what particular type of light is adopted so long as it is of the right size and position.

The accompanying cut (Fig. 1) is a diagram showing cross sections of the various types of lights in most general use.

The line A-B represents a side window or vertical light. As the general direction of light is desired from an angle of 45° , a skylight of this type would have to be very high to afford good illumination across the entire width of a room of any given size. This is shown by the dotted lines which intersect the top of the light at different heights for



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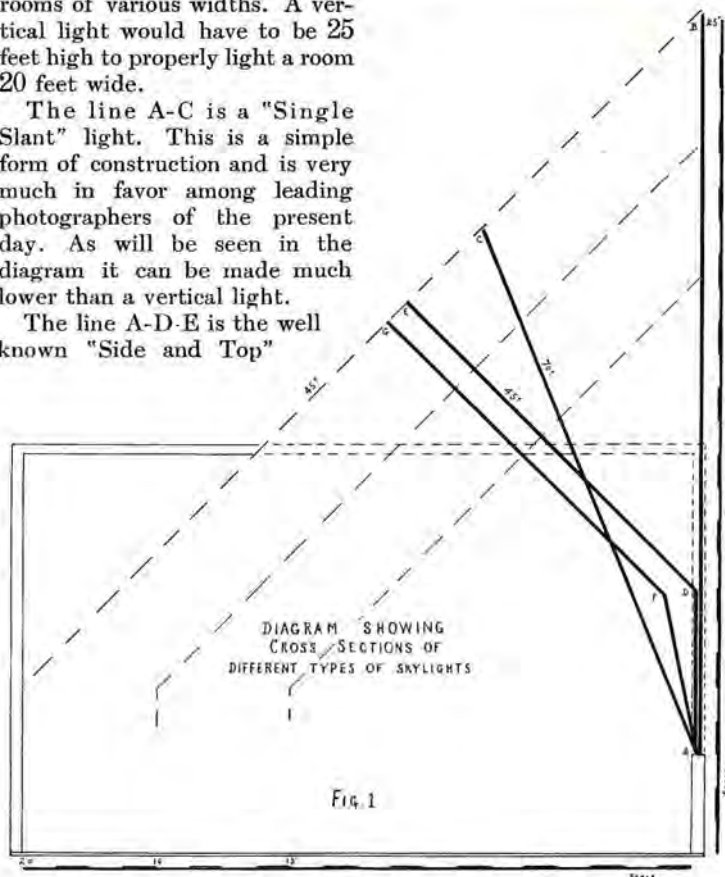
By Bachrach Studios



rooms of various widths. A vertical light would have to be 25 feet high to properly light a room 20 feet wide.

The line A-C is a "Single Slant" light. This is a simple form of construction and is very much in favor among leading photographers of the present day. As will be seen in the diagram it can be made much lower than a vertical light.

The line A-D-E is the well known "Side and Top"



light, which has been in quite general use for many years. This is simple to build and easy of control. The "Top" light may be placed at different heights and varying angles, thereby giving a greater or less degree of diffusion,

depending upon its distance from the subject.

The line A-F-G is another type of top and side light known as the "Hip Light." This is somewhat more expensive to build and is of no special advantage

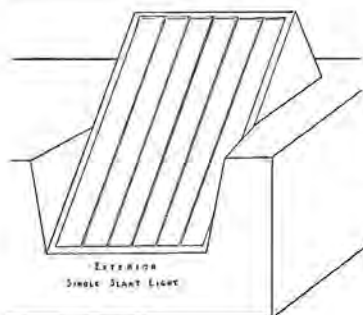


FIG. 2

other than that the same area of glass can be brought closer to the subject. This is a very good light to work under for single figures and small groups.

To use the entire width of the skylight room, the light should fall on the far side of the room at about 5 feet from the floor, as shown by dotted lines for 12, 16 and 20 foot rooms. By following these lines until they touch the line of the skylight and laying a ruler across to the side scale, it will be seen how high the light must be to give the proper light for a room of any width.

We are frequently asked, what kind of glass is best for a Skylight? For a north light with open exposure to the sky, plain window glass or polished plate glass will give the best illumination. Ground or corrugated glass will obstruct more or less light and presents no advantage unless it is desired to diffuse the direct sunlight and thus get more soft-

ness. Prism glass is not recommended except in difficult situations where it is necessary to change the angle of direction. Softness and diffusion are not obtainable with prisms and this kind of glass should be avoided except in cases of extreme necessity.

Our second diagram (Fig. 2) shows the outside elevation of a single slant light, and is given principally to illustrate the roof construction. This may also be referred to as a general guide in the building of any of the other forms of skylight. It will be noticed that the two corners of the roof alongside of the skylight are beveled or cut away so that a shadow will not be cast over the skylight. The illustrations presented are very simple and will no doubt be readily understood, but further suggestions or advice can be obtained by writing us at any time.



It's easier to preserve the likeness in a Film negative because, even in the highest light, all the modeling is retained.

USE:

PORTRAIT FILM



PUTTING ONE'S INDIVIDUALITY INTO ONE'S LETTERS

EXCERPTS FROM THE TALK GIVEN BY MISS JESSIE MAC DONALD
BEFORE THE P. A. OF A. AT MILWAUKEE

PART ONE

Letters of course are not as important a part of your game as they are of lots of games that are played in the business world. Still, when you need letters at all they are most important, and they really are a problem to write.

You see, when you write a letter you are trying to convey a message to someone so far away that the sound of your voice can't reach him. You are trying to make clear by scratching little marks on a sheet of paper a something that exists in your mind—and that is hard to do.

You can make anybody understand anything, if you can talk to him, if behind the words that you say there is the quality and accent of your voice, your smile, your eyes to help you out. But when you are writing a letter—none of that, just little pothooks on a piece of paper. And that is why some letters fail—because they are only pothooks on a piece of paper and haven't any personality.

That, too, is why letters win when they win—because somehow you do take the thing you

want to say and fling it to somebody across a great distance, and then you are there, where you want to be, saying what you want to say.

It seems to me that letters, as far as photographers are concerned, fall into three big

groups. There are general letters that come up in every day business, collection letters, and promotion or sales letters.

The commonest fault in letters is, as I said before, that you don't get personality into them, and the cause of that is that letters are necessarily brief. You can not write as freely as you talk. It is because letters must be briefer than speech that you trot along by horrid little short-cuts for speed's sake.

We then have found a heap of little short-cut phrases and the way to letter writing seems easy. Hundreds of business letters are nothing but collections

As an executive of Lord & Taylor's Fifth Avenue store, it is a part of Miss Mac Donald's duties to bring out the individuality of new employees and to train them to create good will for the store, both by personal contact and in their correspondence with the customer.

She has become a deep student of human nature and her success in her work has made what she has to say authoritative.

We regret that our space permits us to give only fragmentary sketches of the three important parts of Miss Mac Donald's very complete talk on letter writing.



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of such phrases, not one single word in the whole letter speaking the man or woman who wrote it.

You don't talk in stock phrases—you talk in very live, vital language. So it seems as if I might stop before I have fairly begun, because the art of writing letters is really so simple—just to be yourself on a piece of paper—to say what you have to say, simply and truthfully and as if *you* were saying it.

You can not write exactly as you talk, you haven't time for that. But you can write so that it *sounds* as if you were talking.

Successful business is business plus personality. You know it. There is not a man here who is a personality who is also a failure. And you are merely making of business a successful business if you crowd it with personality.

Now let's be a little bit specific. Remember that in every letter you write you are trying to do two jobs. You are trying to collect the money, to draw in business, to straighten out the adjustment. But the letter is not a real success—nor, eventually, are you unless in the same letter you build good will.

Of course there are shops that say—I suppose there are photographers who say—"Give me a chance at a man once and I don't want to see him again." I know that a mercantile establishment like ours can't live on that basis.

We have got to have our people back, over and over again.

Let's take up the first group of letters, the ones that have to be written to settle some situation. It is so easy to write that kind and make them good. All you have to do is to say exactly what you mean, perfectly sincerely, and as if you yourself were saying it.

The sin that you usually slip into when you write this sort of letter is to save time by using stock phrases.

Perhaps I had better be even more specific. "Replying to your favor of the 10th inst., would state"—that is what I mean. In the first place it is not a favor. Your correspondent is not doing you a favor—he wanted something or he wouldn't have written, so "replying to your favor" is a fib at the very beginning.

And why do you say "10th instant?" You wouldn't if you were talking about it. Call it a day. Call it the 10th if it is the 10th.

"Would state." Well, we "state" in actual life, but not very often. The man who says "I rise to state" is usually unpleasant or boring. Let's just "say" it or "tell" them.

"Acknowledging receipt of yours of the 10th ult." That is prehistoric. No one says "ultimo" in every day speech any more. A new little home-grown stenographer who hasn't gone through



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a business school doesn't even know what "ultimo" means or how to spell it.

"Your valued inquiry of recent date." He will know whether you value it or not by the way you answer it. If you answer it promptly and tell him what he wants to know, that is proof enough that you value it, so you don't need to lay it on thick. And "recent date" is a bad one. That means that the date was four days ago and you should have answered it the same morning, but you daren't say "four days ago" so you say "recent date." The rule is to get any letter that comes in on a day answered by 5 o'clock, even though it came in at 4. If you do that you can say "Your letter of this morning" or "Your letter of this afternoon."

"We beg leave to inform you." Don't "beg"—you don't have to. Don't demand either.

"Enclosed herewith please find." "Please find" always makes me mad. Of course I'll find it if it's there.

"We regret to note." Sometimes you do have to regret, that is true. But "note" is like "esteemed favor." Get the matter straightened out and he knows you noted it.

"Contents noted" falls into the same category.

"As per your request." You never say "as per" anything when you are talking to a man, so

why write it? And it is actually shorter to say "as you requested," "as you asked."

"By even mail" and "of even date." I ask you, now, is it as strong to say "your letter of even date" as to say "Your letter of this morning?" You know it is not; get the benefit of your promptness.

"Hoping we may be favored with a reply." If your letter was worth anything you will get your reply and it will not be a favor.

"Assuring you of our interest." That is not so bad, but you can think of something more vivid to close with if you try.

"Thanking you for your interest and soliciting a continuance of your esteemed favors." That sounds like Jane Eyre. It is not twentieth century English as it is spoken day by day.

(To be continued.)



The highlights stay where you put them in a Portrait Film negative—there is no halation to spread them over halftones and shadows. That's why a Portrait Film negative is crisp but not harsh—has detail but is not flat.

USE:

PORTRAIT FILM



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A STUDIO ORGANIZATION

It is not so long ago that the individual studio, especially if there were two of them in a town, was something of a business venture. But photography grew very rapidly and soon it was not at all unusual for a photographer to successfully operate his own studio and a branch studio as well, though the branch was usually open for business but one or two days a week.

In more recent years photographers have not only made a business of photography but they have gone further. First they have made the single business successful—then they have gone about the task of making a second business successful. And by applying the knowledge and experience gained in making the first and second successes, they have gone on, building upon this experience, increasing the general efficiency of the original plan until the result is a successful organization such as the Bachrach Studios.

Started in 1868 by David Bachrach of Baltimore, the organization has grown steadily and extensively until it now embraces studios in New York, Brooklyn, Philadelphia, Boston, Cleveland, Baltimore, Washington, Providence, Worcester, Springfield, Hartford, Annapolis and Atlantic City.

The studios are under the active management of Walter K. Bachrach and Louis Fabian Bachrach. It is hardly necessary to add that the studios themselves are as attractive as money and good taste can make them—that the photography is artistic and that the salesmanship and advertising is along most modern lines.

Home portraiture is an important part of the Bachrach business as will readily be seen by the excellent examples of this work which we have reproduced.

What could be more attractive than the picture of those curly haired youngsters, made against the light on film, of course, because the quality is all there? It is such pictures as these, full of human, homely interest that appeal to the picture buying public. The Bachrach advertising cleverly carries out the same note in printers' ink and creates a desire which is quickly realized once the prospect comes in contact with equally clever salesmanship.

The efficiency of such an organization is readily seen when it is understood that central finishing plants handle the entire finishing of a number of studios. The working conditions can be more nearly ideal and employees have always the opportunity for advancement.

A much broader advertising policy is also possible and this we think has much to do with



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the success of any studio. The Bachrach idea, in short, is big business built upon good photography and efficient business methods.



MORE ABOUT SILVER WASTE

When a new process of any kind is discovered or devised it is quite natural that it should undergo improvements, and so it has been with the Zinc Method of silver recovery as worked out in our Research Laboratory.

The process depends upon the fact that if metallic zinc is placed in an acidified, exhausted fixing bath containing dissolved silver, the zinc goes into solution and an equivalent amount of metallic silver is precipitated in the form of a black sludge or sediment.

We originally advised that the exhausted fixing bath be acidified and two pounds of zinc added for each gallon of solution. This was stirred frequently, and when tests showed all the silver had been precipitated, the solution was drained off and new solution added for treatment, the zinc not acted upon remaining in the bottom of the vessel with the silver.

It has since been found more satisfactory to suspend the zinc in several cheesecloth bags with heavy cords. The bags should be about one-half full so that raising and lowering them in the

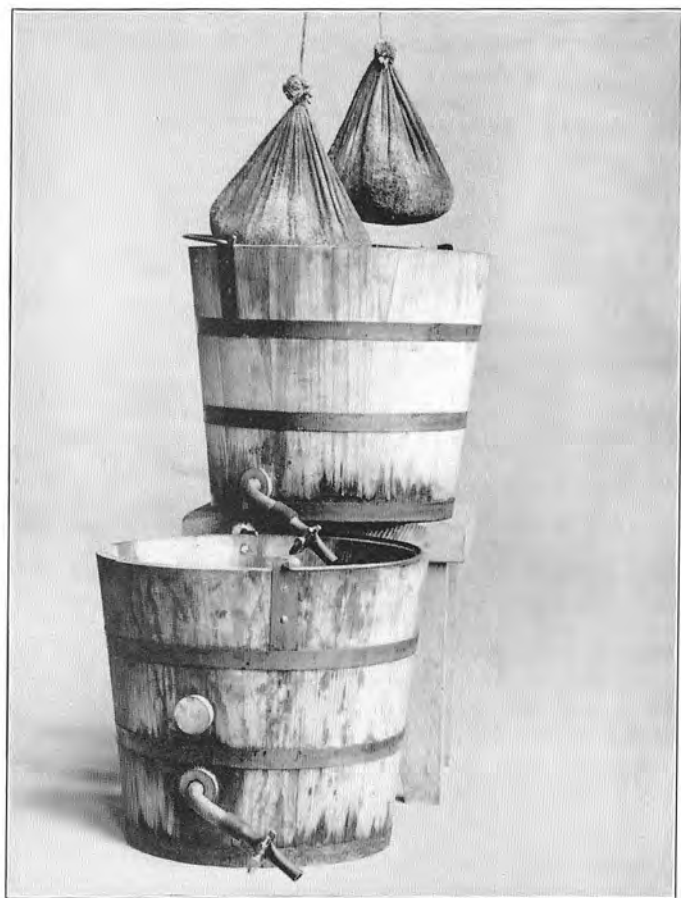
solution will allow the zinc to be agitated. The bags should never be allowed to dry, as a layer of zinc oxide will form about each grain and stop its action. And as the acid will eventually rot the cheesecloth, the bags should be renewed at the first sign of weakening.

One charge of zinc serves for many refillings of the vessel and the advantage of the bags lies in the fact that the diminishing of the zinc can be seen and the recovery speeded up by adding fresh zinc when tests show that complete recovery requires two or three days.

Another advantage of suspending the zinc in bags is that the zinc may be removed, the solution stirred and drained into another vessel to settle and the clear liquid poured off, the remaining sludge being all silver. As a result none of the zinc is lost and nothing goes to the refiner but the silver waste.

To carry out the recovery in this way two tubs, kegs or barrels are required, our illustration showing the most convenient method. The bags of zinc are placed in the exhausted fixing solution in the upper tub. When recovery is complete the solution is stirred so that all of the precipitated silver will drain into the second tub through the spigot which is placed as near the bottom of the tub as possible.

While the second lot of solu-



The illustration shows the simple apparatus for the recovery of the silver waste. The suspended cheesecloth bags contain the granulated zinc.

tion is being treated in the upper tub, the silver in the lower tub is settling to the bottom. And as the spigot here is located six or eight inches from the bottom the clear liquid can be drained off without disturbing the sludge in the bottom, until it reaches the level of the drain, when it can be taken out and dried preparatory to shipping to a refiner.

For the benefit of those who do not have the previously published instructions we will give them briefly again.

The exhausted fixing solution *must* have a definite degree of acidity. Test it with litmus paper and if it is alkali, add acetic acid until a strip of blue litmus paper just begins to turn red. If acid, a 20% solution of commercial caustic soda until a strip of red litmus just begins to turn blue. After neutralizing, add 1 ounce of glacial or 3 ounces of 28% acetic acid per gallon of solution.

Use two pounds of zinc to each gallon of solution, placing it in bags as suggested above. Raise and lower the bags frequently to agitate the solution. Recovery of the silver should be complete in from 12 to 24 hours.

To test, take 1 ounce of the solution, filter it into a graduate, add $\frac{1}{2}$ ounce 28% acetic acid and $\frac{1}{4}$ ounce of a 10% solution of sodium sulphide. A white precipitate indicates that all of the silver has been removed—a brown or black precipitate, that some

silver remains in solution and that the recovery process should continue.

When the test shows that all of the silver in the solution has been recovered, stir the solution, drain it into the lower tub to settle and fill the upper tub with exhausted fixing bath, repeating this operation until recovery takes two or three days, when more zinc can be placed in the bags. Eastman Granulated Zinc may be had from your dealer.

We advise that exhausted fixing baths be treated as fast as they are discarded, as the smaller the amount of solution treated the less will be the expense. For example, if you discard only 3 gallons of fixing bath twice a week this can be treated twice a week with 6 pounds of zinc, and this can be used over and over again until recovery of silver becomes very slow, when a few pounds of zinc can be added. If, on the other hand, the fixing solutions were saved for 5 weeks until you had accumulated 30 gallons it would require 60 pounds of zinc. The process works best and most economically when it is kept in constant operation.

If any points of the process are not perfectly clear we will be glad to give further details upon request. It is a clean process and can be used in any studio as there is no odor from the chemicals as is the case when using the sulphide process.



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For his
Christmas—
your photograph.

*A sitting to-day
solves the gift problem
of to-morrow.*



THE SMITH STUDIO

Line cut No. 280. Price, 30 cents.

THE ONLY CONDITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first

served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. Get your order in *first*. E. K. CO.



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By Bachrach Studios





For tank development of film or plates

EASTMAN STEEL ENAMELED DEVELOPING BOXES

A strong, durable and convenient box for tank development.
Accommodates Portrait Film in Film Developer Hangers or Plates
in Core Plate Racks.

THE PRICE

	Box	Cover	Floating Lid
No. 2 —Capacity, 8, 5 x 7 films or plates	\$6.50	\$1.75	\$1.20
No. 2A—Capacity, 20, 5 x 7 films or plates	7.00	2.35	1.20
No. 3 —Capacity, 20, 5 x 7 or 12, 8 x 10 films or plates	8.00	2.35	1.20
No. 3A—Capacity, 6, 8 x 10 films or plates	6.50	1.75	1.20
No. 4 —Capacity, 20, 5 x 7 or 12, 7 x 11 films or plates	8.50	2.35	1.20
No. 5 —Capacity, 12, 5 x 8 films or plates	8.50	2.35	1.20

For tank development or fixing of film or plates

EASTMAN HARD RUBBER DEVELOPING AND FIXING BOX

THE PRICE

No. 2 —Capacity, 8, 5 x 7 films or plates	\$5.00
No. 3 —Capacity, 20, 5 x 7 or 12, 8 x 10 films or plates	8.00
No. 3A—Capacity, 6 8 x 10 films or plates	6.50
No. 4 —Capacity, 20, 5 x 7 or 12, 7 x 11 films or plates	8.00

EASTMAN KODAK COMPANY,

All Dealers'.

ROCHESTER, N. Y.

We make it—
we know it's right.

ELON

\$11.25 per pound.

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The Eastman Projection Printer

Operated by one man, it does the work of two ordinary enlarging cameras and does it better.

Always in focus—always ready for an exposure. The only adjustment is for size of image. Enlarges from $1\frac{1}{2}$ to 8 diameters from negatives 5×7 and smaller. Diffusing Disks give pleasing diffusion without increase of exposure.

The Eastman Projection Printer, complete with Eastman 5×7 Projection Anastigmat Lens $f.8$, $7\frac{1}{2}$ inch focus, set of three Diffusing Disks, Adjustable Paper Holder, Sliding Table and 250-Watt Mazda Lamp \$450.00

EASTMAN KODAK COMPANY,

All Dealers'.

ROCHESTER, N. Y.

For those special gifts
at Christmas, sell large
prints on:

Eastman Portrait Bromide

D White, Rough Matte E Buff, Rough Matte
D White, Rough Lustre E Buff, Rough Lustre

At prices the same as for D. W. Artura Iris.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers'.

EASTMAN PROFESSIONAL BOOKLETS

"Elementary Photographic Chemistry"

The chemistry of photography, with a description of the preparation and properties of the different chemicals used.

Free on application.

"Lantern Slides"

How to Make and Color Them

A hand-book of information concerning the production and coloring of lantern slides with a new method of dye toning by the aid of American made dyes.

Free on application.

"The Photography of Colored Objects"

A book for the man who wishes to know more about the theory of color-rendering in monotone and the application of this theory to practical photographic work. It is a book worth studying, on a subject worth knowing. With color charts, diagrams and comparative illustrations.

Post paid, 50 cents.

"The Fundamentals of Photography"

By DR. C. E. K. MEES

As the author explains in his preface, this book provides an elementary account of the theoretical foundations of photography, in language which can be followed by readers without any specialized scientific training. In an interesting fashion it gratifies a perfectly natural curiosity as to the composition of the materials used and their reaction when exposed to light and treated with the various photographic chemicals.

Post paid, \$1.00.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.



Prepare now for the rush at Christmas.

The No. 1 Eastman Printer

Supplements your larger printer at a busy time—is thoroughly practical and convenient at all times for all sizes of negatives up to and including 5 x 7. It is economical, quick acting, strong and convenient.

The price with red lamp, electric cord and
plug to fit ordinary electric socket . . \$20.00

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.

*We Buy Old Negatives—
either Portrait Film or Plates*

We purchase lots of 100 pounds or more of Portrait or Commercial Film negatives, if in good condition and shipped in accordance with instructions. Before making any shipments, however, please secure packing instructions, prices and further particulars.

We purchase glass negatives of standard sizes from $4\frac{1}{4} \times 6\frac{1}{2}$ to 14×17 , provided same are in good condition and packed as per our instructions.

We will pay all the freight on shipments of 100 lbs. or more, except from localities where the freight rate exceeds \$1.00 per 100 lbs., in which case the shipper will be required to pay the excess.

For full instructions, shipping labels, prices, etc., address:

EASTMAN KODAK CO.

Department S.

ROCHESTER, N. Y.



The No. 9 Century Studio Outfit

A COMBINATION of mechanical excellence and advantages gained in the use of Eastman Portrait Film.

Thirty-six inches focal capacity provides great latitude in the selection and use of suitable lenses. Quick acting horizontal and vertical swings preserve true parallelism of the subject. The sliding carriage carries either an 8 x 10 or 5 x 7 reversible ground glass adapter back. When required, two negatives upon one Portrait Film may be made with a simple adjustment of the carriage and a diaphragm. Eastman Portrait Film is used in regular Eastman View Holders.

The raising and lowering device counter-balances the weight of the camera which is easily adjusted and locked at any height from 14 to 49 inches from the floor.

All Professional Dealers.

Eastman Kodak Company,

Century Camera Department

ROCHESTER, N. Y.

The Newtone is New



In stock (which is our *Colorblende*), in design—in ornaments.

It is a corner holder style for 4 x 6, 5 x 8 and 8 x 10 sheet Portraits.

Colors—Blengray and Blenbrown.

PRICE—4	x 6	size	.	\$11.00	per hundred
4¾	x 7¾	"	.	\$15.00	" "
7	x 9¾	"	.	\$19.00	" "

You will find it the newest—the most distinctive of this type of folder on the market.

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